



## The "UN-Convention"

# 1993 Convention — AACT/FEST Planning Begins

Despite some problems early on, planning for the 1993 AKT "Unconvention Convention" and AACT/FEST has begun in earnest, and the committee in charge has used comment sheets from preceding conventions as a guide to making the 1993 version the best AKT get-together ever.

First change: all activities are scheduled to take place on the **Washburn University** campus, March 5-7, 1993. Many past conventiongoers were not comfortable splitting activities between the convention site and the convention hotel. By consolidating everything on campus, transportation problems will (hopefully!) be eliminated.

This also provides the opportunity for members to select their own housing in light of budget considerations. (For planning purposes, a list of Topeka motels is available on page 3.)

A wide variety of accommodations and prices is available, all located within a few minutes' driving time of the Washburn campus.

Second change: instead of offering a large number of workshops and incurring the wrath of members who have been forced, in the past, to choose between several favorites which always seem to be offered at the same time, the 1993 convention will feature fewer workshops, but each will be repeated at least twice.

Workshops will concentrate on quality and "name" value of a particular presenter. At press time, serious negotiations are ongoing with Max Culver of DesignLabs, Chicago, Ill., for a workshop entitled "Sticky Business," featuring new 3M products to make scene design easier and faster. This will be a "hands-on-you-will-get-to-do-it" workshop.

Also, Tom Ward of Salina Community

Theatre has been contacted for a workshop dealing with cutting styrofoam for trim and other unique scenic pieces. Demonstrations in the Washburn scene shop will show participants how to safely create interesting — and inexpensive — scenic elements.

Finally, Kent Brown, chairman of the Theatre Department at the University of Arkansas and a very popular adjudicator at recent conventions is trying to arrange his schedule to attend the Topeka gathering. Along with his work with the AACT/FEST, he has also been approached to present two workshops: one, entitled "Playwriting For Directors — And Others," explores with actors, directors and playwrights the innerworkings of how a playwright goes about deciding how "she wears a red dress and sits in a certain place." With his recent successes as a professional playwright and his more than 20 years as a director, Kent will offer new insights into textual analysis that most of us only begin to scratch.

Kent's second workshop is entitled, simply, "Acting." Here, he wants to work with participants on pieces already in progress to explore a wider range of acting opportunities and skills. Bring that monologue or scene already in work!

Third change: in order to cut down on the number of meals included in the convention price (which is still being determined at press time), secondary school teacher and administrator awards will again be presented prior to the AACT/FEST presentations Saturday evening. This system was utilized successfully at the Hutchinson convention in 1989 and resurrected for 1993. AKT and AACT/FEST awards will be presented at a brunch on Sunday which will close out the convention. Allowing members to make their own meal arrangements — and a wide variety of restaurants is located only a few minutes' drive from the campus — are an additional way for members to keep down expenses.

Locating the convention in Topeka also provides an opportunity for participants to tour the newly renovated Topeka Performing Arts Center and discuss its renovation with TPAC representatives. The tour will be led by former AKT president **John Hunter**, who has been active in the development of the TPAC from the very beginning.

Continuing in keeping with members' wishes, two opportunities for "Divisional

*Continued on page 3*

## New Members Added To AKT Board of Directors

**Linda Haynes Uthoff**, artistic director of Opening Night Music Theatre Company, Manhattan, has assumed duties as chair-elect for the AKT Children's Theatre Division. As such, she assists current chair **Ric Averill** with division activities for one year, prior to assuming duties as division chair at the next AKT convention.

A graduate of the **University of Kansas** with a master's degree from **Kansas State University**, Uthoff also serves as coordinator, Theatre Division, for the Manhattan Parks & Recreation Department. She is a member of the **Manhattan Civic Theatre**, serving as advisor to the board of directors.

Uthoff has directed a wide variety of productions, including musicals and operas, during her theatre career. She has been a singer/dancer at Worlds of Fun, Kansas City, Mo., and a cast member at productions for **Music Theatre of Wichita**, Gregov's Dinner Theatre, Kansas Heritage Theatre, and Discoveryland, in Tulsa, Okla. She has also appeared in a considerable number of regional television commercials, and has taught youth theatre classes for Manhattan Parks & Rec/Manhattan Civic Theatre, as well as college courses at Kansas State University.

**Susan Sutton**, director of humanities and speech/theatre chair at Cloud County Community College, Concordia, has been appointed Member-At-Large by President **William Brewer**. Her responsibilities will include overseeing the special needs of AKT community college members.

President of the **Brown Grand Theatre**, Concordia, Sutton also serves as artistic director of the Brown Grand Players. She originated the Theatre Academy for state high school students at Cloud County CC, a project of the Jacob Javits Summer Enrichment Grant Program, and has directed and/or acted in 100 plays in the last 22 years.



**Linda Haynes Uthoff**

Sutton is also a published author on subjects related to historic theatre personalities, historic theatre renovation and movie censorship in Kansas. She has also written about the premiere of the motion picture **Dodge City** (1939) in Dodge City, Kan., and has penned numerous fictional stories.

**Kristin Anshutz**, drama teacher at Salina Central High School for the past nine years, has been appointed AKT secretary, responsible for minutes of all AKT board meetings.

A teacher for 13 years, she earned BSE and MA degrees from **Emporia State University**, Emporia. She still continues to find high school students challenging, frustrating, hardworking and talented. In addition to her AKT function, she is also a member of the Educational Theatre Association, serving as Kansas State Thespian Director.

Anshutz is married and the mother of an 11 year-old son.

**Have You Renewed  
Your AKT Membership  
For 1993?**

(See page 6)



# AKT Members Go Japanese

by Louise and Allan Hanson

"Friendship and Mutual Understanding Through Theatre." This is the goal that inspires the Toyama International Amateur Theatre Festival. That motto is an apt description of our experience in Japan this past summer, where we celebrated the excitement of theatre with 400 festival participants from all over the globe.

The adventure really began more than two years ago. Largely because of Louise's former position as Executive Director of AKT and both of our involvement in **Lawrence Community Theatre**, we were asked to work on the planning committee for the 1991 AACT/FEST held in June at the beautiful new Cultural Education Center at **Johnson County Community College**. Our particular assignment was to manage arrangements for the overseas troupe that presented the International Showcase performance at AACT/FEST. The visiting group that year was Theatre Bungeiza, a highly talented troupe from Toyama City, Japan, who delivered a stunning performance (in Japanese!) of Chekhov's *The Marriage Proposal*.

Some months later we were delighted to receive an invitation from our new Japanese friends to come to Toyama City the following year for the international theatre festival to be held in their city. As we planned for our trip we were delighted to learn that long-time AKT member and KU colleague **Andrew Tsubaki** would be taking his International Classical Theatre group to Toyama to participate in the festival.

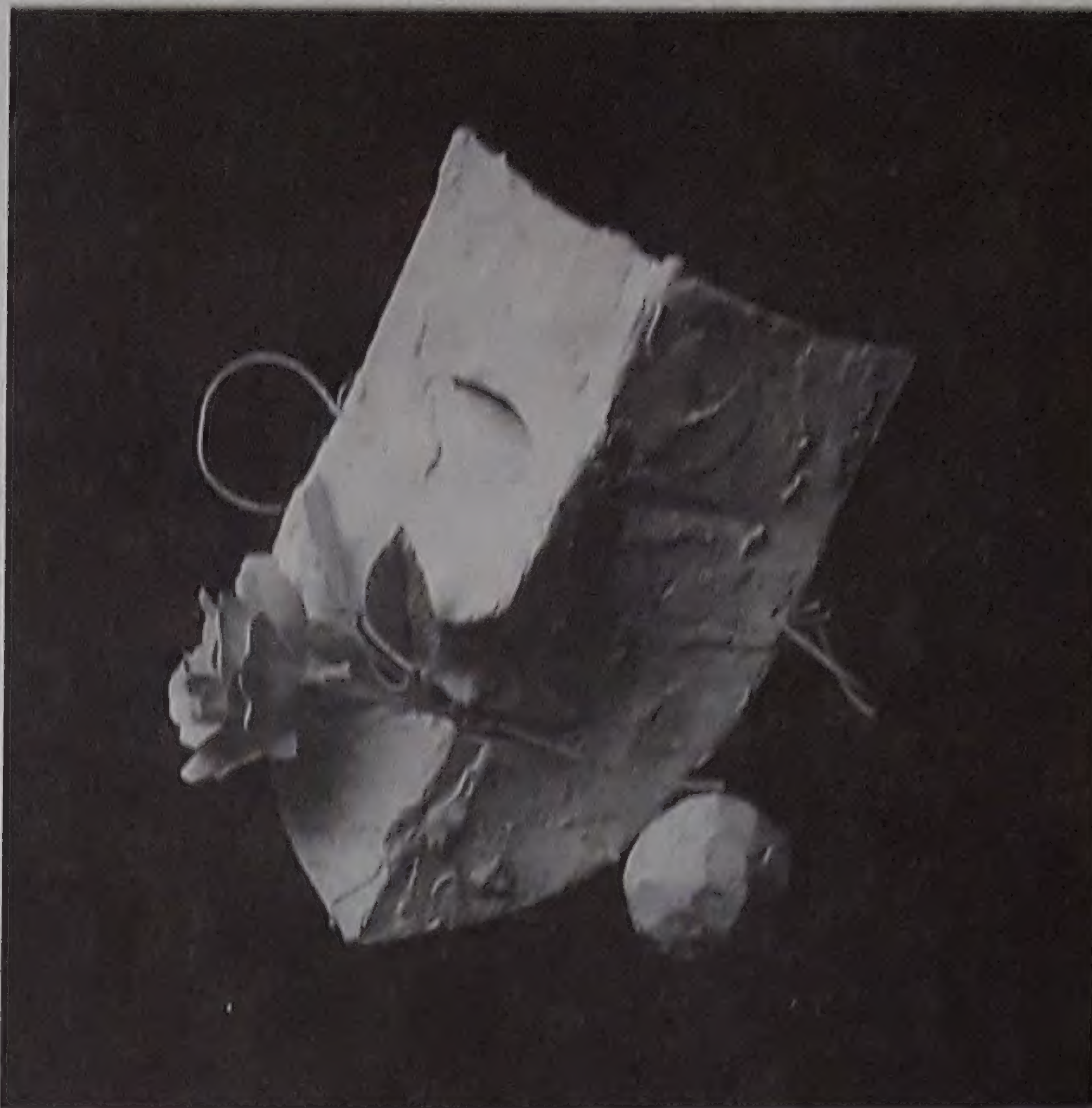
Toyama City is a well-kept secret from most tourists. It is a modern city nestled between the Japanese Alps and the Sea of Japan, directly across the island of Honshu from Tokyo. We had little time to go sight-seeing, however, because the festival was packed with theatre activities. Twenty-six theatre groups from twenty-five countries performed, and the days from August 1 to August 6 featured as many as seven performances per day. (We must admit that even theatre junkies such as ourselves can get their fill, and we did skip a few shows to walk in Japanese parks and gardens, shop, and visit museums and shrines.)

In addition to the performances, there were speeches, workshops, banquets, a spectacular fireworks show and a colorful local festival and street dance and, most important, the opportunity to meet many gracious Japanese hosts and people interested in theatre from all over the world.

The United States was well represented at the festival, and so was Kansas. Footlite Musicals of Indianapolis presented *Into the Woods*, the show that had won first prize in AACT/FEST in Overland Park the previous year. The festival theme was "Laughter," and the keynote address was delivered by the irrepressible Mort Clark of Westchester Community College, who is known to many members of AKT.

**Andrew Tsubaki's** group presented two one-act plays in the traditional Japanese Kyogen style. We were very proud that the only Japanese-style production to take place in this festival in Japan was by a covey of Kansans! Andrew also conducted a workshop on the "Kyogen, Comic Theatre of Ancient Japan," and Allan (the only anthropologist in the festival) was panel member for a symposium on "Humor: Cultural Differences Yet a Universal Language."

We were especially impressed by the degree to which the Toyama festival was supported by municipal and regional government



and business enterprises. In addition to major funding that covered meals and lodging for all 400 participants during the festival, the prefectural governor and mayors attended many events, hosted banquets, and demonstrated in other ways the commitment of their community to this artistic event. If only the arts could receive such public support in this country!

From viewing performances and discussions with other festival participants, we became aware of some basic organizational variations in amateur theatre in different countries. Companies in Europe tend to be small, close-knit groups who develop just one play at a time (often written by members of their own group) and perform it many times in different towns.

In the United States, on the other hand, amateur theatres tend to have a season composed of five or six different plays, written by well-known playwrights, each one directed and acted by different people and performed only six or seven times in the same town. These differences notwithstanding, amateur theatre everywhere confronts the same artistic challenges and provides for its participants and audiences the same gratifications.

*P.S.: Thanks to the AKT Board for providing beautiful Kansas Theatre posters that we presented as gifts to festival and government officials.*

## From The President

About this time of year, I begin to wonder if Christmas break will ever get here! How about you? Of course, I'm going to make part of that time a "working break" as we continue to plan the 1993 Convention. And, this is my first "plug" for you to be an active part of the plan!

DATE: March 5, 6, 7, 1993

PLACE: Washburn University, Topeka

THEME: The UN-Convention.

PLAN: To offer some UN-Conventional workshops! To an UN-Conventional series of performances, including AACT/FEST! To have some UN-Conventional fun!

**Kris Anshutz** (lately of the Kansas Thespian Society) is heading the charge on workshops, looking for the "Unusual" ones — the ones we haven't been offering at AKT conventions. Knowing how successful the KTS Conferences have been during her tenure as State Director, I am completely confident she will collect some great ideas for us!

As this is an AACT/FEST year, you know we'll have several performances from the Community Theatre Division, BUT we're also hoping to add some from the University/College Division AND the Secondary Division! We're in the process of securing an excellent set of adjudicators/respondents and I hope you'll be involved, too!

A slightly "unconventional" wrinkle being discussed is a format for more discussions and networking within each Division. In addition to the usual Division business meetings, we're devising "Divisional Dialogues" as a way to generate discussion about needs and wants from you, the AKT member. It will also be a key way in which you can be directly involved in the long-range planning document the Board is working to create.

All put together, the Convention planning team will be looking at things we've done in past Conventions and considering what we haven't or need to do. If you have any particular workshop/discussion/performance interests, contact Kris or me as soon as possible!

I'm sure by now that most everyone knows about the loss of the KAC grant. This has seriously affected AKT, but the Board is doing their best to create something positive from it. This UN-Convention will hopefully be a bold step in a new direction for our organization. However, we will need YOU to be an active part of the '93 UN-Convention to make it happen! Look for more information to be forthcoming regarding the March get-together in Topeka, both in the *Marquee* and otherwise!

I'll see you in the theatre! (And at UN-Convention!)

**Bill Brewer**



## American Alliance for Theatre & Education

# Standards for High School Theatre Education

The American Alliance for Theatre and Education, recognizing that theatre is both an academic discipline and a performing art, affirms that theatre education is the right of every high school student.

The educational value of theatre is derived from each individual's inherent need to transcend personal limitations and to participate in the universal human experience. Its unique contribution to learning is that it provides a functioning laboratory in which to experience human interaction. Education in theatre is important for individuals to perceive the world clearly, communicate expressively, and respond intelligently in the ever-changing drama of daily life. The collaborative art of theatre fosters balance between individual integrity and social cooperation.

A balanced curriculum in which students develop internal and external personal resources, create drama/theatre through artistic collaboration, relate drama/theatre to its social context, and form aesthetic judgments must be developed by teachers of theatre and administrators who work in tandem. The diversity of activities encompassed in a quality theatre arts curriculum provides opportunities for the involvement of all students, regardless of experience, cultural background, or disability. The uniqueness of the theatre arts curriculum lies in meeting the needs of students gifted or talented as well as students at risk.

Production and teaching facilities and support in the form of adequate equipment,

materials, budget, and emerging technologies are essential to an effective high school curricular and performance program in theatre.

To achieve value and success in high school play selection and production, plays must be selected from the wealth of dramatic literature or created from the reality base of the students so that the dramatic process and product provide insight into human behavior and values, reveal universality of human experiences, and develop understanding of cultural, racial, and national likenesses and differences.

Essentially, the key to a quality education is the teacher. Effective theatre instruction and play direction is dependent upon the appropriate certification of the theatre teacher who knows and utilizes current philosophy, methodologies, materials, and technologies in theatre. Institutions of higher learning must take the responsibility for achieving standards set by state departments of education and local education agencies.

Competencies in theatre can be measured vigorously by nationally comparable assessments, such as performance-based measures, standardized tests, and student portfolios, which reflect both the academic and the activity orientation of the discipline. Results of educational research show that arts involvement plays an important part in helping at-risk students stay in school.

AATE, in conjunction with the National Association of Secondary School Principals,

National Art Education Association, Music Educators National Conference, and National Dance Association, endorses the requirement of a fine arts class for all students for high school graduation.

*Theatre activities that both engage the mind and lift the spirit can change student attitudes about themselves and about school and can help them make connections across the curriculum.*

## Convention Hotel Price List

The 1993 AKT Convention in Topeka will be centered around activities on the Washburn University campus. Therefore, the Board determined there was little advantage to establishing a "convention hotel," and members will be allowed to make their own lodging arrangements.

Here are prices (as of December 1992) of representative hotels in Topeka. They are presented for information only. Prices listed do not include tax.

**Holiday Inn - Holidome**  
605 Fairlawn  
Single: \$56 — Double: \$62

**Holiday Inn City Centre**  
914 Madison  
Single: \$56 — Double: \$62

**Best Western**  
2831 Fairlawn Rd.  
Single: \$43 — Double: \$52

**Best Western**  
2950 SW Topeka Ave.  
Single: \$36 — Double: \$46

**Liberty Inn**  
3839 S. Topeka Ave.  
Single: \$36 — Double: \$42

**Motel 6**  
3846 SW Topeka Ave.  
Single: \$26 — Double: \$33

**Motel 6**  
1224 Wanamaker Rd.  
Single: \$27 — Double: \$34

**Topeka Plaza Inn**  
3802 S. Topeka Ave.  
Single: \$39 — Double: \$45

**Clubhouse Inn**  
924 SW Henderson  
Single/Double: \$56

**Ramada Inn - Downtown**  
Single: \$39 — Double: \$45

**Ramada Inn - South**  
Single: \$34 — Double: \$40

**Super 8**  
Single/Double: \$44

**Fairfield Inn**  
Single: \$42 — Double: \$50

## It's Not Too Early to Plan 1993 Theatre in Our Schools Activities

It is time to begin planning for the 1993 celebrations of Theatre in Our Schools Month. Once again, March will be our time to showcase and recognize the theatre done in our schools.

TIOSM brings attention to the work being done in educational theatre by teachers, students, parents, and community members. As theatre people, it is our responsibility to lead the way in recognizing the work being done.

We have all been in situations where the theatre work we have done has been overlooked or trivialized. We know how it feels. Theatre in Our Schools Month is our chance to employ the Golden Rule: To recognize the work of others as we would like our work to be recognized. The plain truth is that if we, as

theatre people, don't celebrate theatre in education, how can we expect anyone else to do it?

There are all kinds of things you can do. It doesn't matter how big or small your group is, or what kind of theatre it does. What matters is doing something to show you support theatre in education. Ideas lists have been published in past *Marquees*. I will also be glad to send you copies of these lists or anything else you might need. There will also be buttons, posters, logo sheets, and two-color bookmarks available.

Please get involved. If you need anything, please contact me at (316) 442-8532 or 415 S. 3rd, Arkansas City, KS 67005.

Trish McIntire  
TIOSM State Chair

## Convention

(Continued from page 1)

Dialogues" — one beginning the convention; the other ending it — are also scheduled. These provide opportunities for each division to set its own agenda for discussion of items facing AKT — long-range planning, finances and fund-raising, membership services, divisional needs, etc. Most important, these dialogues are an opportunity for members from divergent areas of the state to network with each other and find common ground regarding the problems all face in the arts.

Finally, the 1993 Convention is also an AACT/FEST year, and five member theatres have committed to entering the competition, including several that have been absent for the past few years. Entrants at press time include: *A Couple White Chicks Sittin' Around Talkin'* by Salina Community Theatre; *A . . . My*

*Name is Alice* by Manhattan Civic Theatre; *Archy & Mehitabel* by Lawrence Community Theatre; *A Piece of My Heart* by Chanute Community Theatre; and *Ain't Misbehavin'* by Topeka Civic Theatre.

In addition to formal activities, one of the most popular avenues for networking is the afterglows available Friday and Saturday evenings following the AACT/FEST presentations. Afterglows at this year's convention will be hosted and sponsored by the Topeka Civic Theatre.

Although more detailed information will be forthcoming in the next issue of *MARQUEE*, mark your calendar now and plan to attend the 1993 AKT "Unconventional Convention" and AACT/FEST, March 5-7, 1993, at Washburn University, Topeka.



# A History of the Stafford Drama Guild

by Pamela Turner

*AKT has long encouraged members to submit information about their theatres for inclusion in the MARQUEE. The following was developed as a college term paper and provides some insight into the activities of one of AKT's long-term members.*

In the mid 1940's, the Stafford Methodist Women's Society of Christian Service began performing playlets of a religious nature as a part of their Bible study lessons. The enthusiasm for this continued and spread to include one-act plays and pageants for Christmas and Easter programs for the Methodist church in Stafford. Hoping to become more aware of theatre's history, its influence, its technical aspects, and to provide education and entertainment for themselves, they met on July 7, 1946, to form a drama club. This group of young women under the able leadership of Laura Ritts and **Ernestine Hayes** embarked on an adventure into the world of theatre that has continued for nearly 50 years.

From their very beginning, this drama club resembled in purpose the ancient theatre of the Greeks and the medieval theatre's cycles and morality plays. Almost exclusively, the drama club's performances were of a religious nature, with the intent to teach a Biblical or moral lesson. The one significant difference of the drama club was that its membership was restricted to women only. One of their main obstacles in the early years of their organization was finding plays with only female roles. The group had determined it to be inappropriate for women to play male roles.

During their first year of existence, the fifteen charter members chose the name **Stafford Drama Guild** for their group. Of those fifteen original members, two remain, having been members for 45 years now. Those two are Hayes, who was the originator of the group and is currently one of two directors for all Drama Guild productions, and Gail Tucker. The other director is long-time member Mildred Brown, who also brought a wealth of theatre knowledge with her when she joined the group in the mid 1950's.

As the group became more visible in the community, women flocked to join, more than doubling their membership within a few years. Hayes attributes Drama Guild's success to the lifestyle of women in the 1950's. For most women, homemaking and church were the main focus of their lives. Drama Guild provided something new and challenging. It also gave them an opportunity to spend time together. The fellowship of the group was a definite drawing factor. It wasn't until the early 1960's that interest in the group began to dwindle, due to of all things, the Women's Bowling League.

Another factor contributing to Drama Guild's success is its rural, Midwest location. Community theatre began in the late 1800's as an offshoot of the independent theatre movement. In communities like Stafford, which have limited access to professional theatres, community theatre has thrived. Today community theatre still provides a taste of culture for Midwest communities.

Drama Guild started off in full force, listing seven to eight productions per year. Most of these productions were one-act plays of a religious nature. They were performed for the church women's group or as church holiday programs. Requests for performances from other churches began being received, and Drama Guild started taking their shows "on the road." (They also began producing non-religious plays dealing with social issues of the time.)



*Ernestine Hayes, left, one of the founders of the Stafford Drama Guild, and Pamela Turner greet guests at a reception following a production of "Curse You Jack Dalton!," Oct. 3. The production commemorated the 50th anniversary of the longtime AKT member theatre.*

These performances were held on the high school stage. The high school was only used for performances because of cost in renting the stage, and time conflicts with high school activities, due to the fact that the stage was part of the gymnasium. This required members of Drama Guild to erect the set for final rehearsals and performances and remove it immediately following each rehearsal and performance.

During the course of a production the set would be assembled, dismantled, and re-assembled numerous times. Preliminary rehearsals were held where ever they could find enough space. Usually members used the vacant upstairs of the newspaper office, probably because the owner of the newspaper was the husband of a Drama Guild member and the father of two other members. This group of women has also been known to load up a farm truck to transport set and props for out of town shows.

Many of Drama Guild's "on the road" productions were given in nearby Pratt, Kan. When Pratt Community College theatre began its summer "Feast and Follies" which consisted of three nights of dinner theatre, Drama Guild was on the program for many years. On another occasion, due to an emergency cancellation of a Great Bend theatre production, after tickets had already been sold, Drama Guild came to the rescue and took their production of *Foxfire* to Great Bend for three sell-out performances.

Drama Guild has often been invited to give performances, play cuttings, and play readings for the Hutchinson Civic Center. Play readings have become very popular in recent years for Drama Guild's older members who still enjoy acting, but feel uncomfortable attempting to memorize a script. Drama Guild members have also participated in the State Theatre Contest on several occasions. They are proud of having placed second with their performance of "Save Me A Place At Forest Lawn."

As the years went on, Drama Guild's focus changed. These women also had families. As their children grew up and entered school, they also had an interest in the theatre. During the 1960's, children's theatre was the main

focus of Drama Guild. Many productions were directed with the members' children as the cast. Some plays, however, had an adult cast or a combination of adults and children.

A member noted in an interview with *The Hutchinson News* that their children's productions were their big money makers, raising enough money to afford them the opportunity to do one major adult production each year.

Occasionally school was dismissed for an afternoon of theatre, with the entire elementary school going to the high school to see a children's play performed for a nominal fee of 10 cents or even free of charge. These productions were not limited to Stafford only, but Drama Guild again took the show "on the road" performing at all the schools in Stafford County.

Major changes occurred for Drama Guild in the early 1970's. The most significant change was the acquisition of a theatre building. Thanks to a Drama Guild member whose family purchased an old church building for \$500, Drama Guild now had a permanent residence. With the help of a designer from Wichita, members began renovation of the building, converting it into a modest stage with seating capacity of 90. Renovations have continued through the years with the most recent being the addition of an upstairs for costume storage. In 1991, a new furnace was installed as a gift from the local bank. The near future promises to bring a much needed addition, public restrooms.

Unfortunately, despite all the advantages of owning their own building, Drama Guild was now faced with building and maintenance expenses. They have often found themselves selecting a play based on public appeal in order to sell tickets and thereby pay the bills. Older members remember the "good old days" when plays could be chosen not just for their entertainment value, but for their educational value as well.

Another major change that occurred in the early 1970's was the admission of men into the group. In retrospect, that first man to join a women's club must have been one very brave person. At the present time, membership is still

*Continued on page 5*



# Assessment and Evaluation of Arts Instruction

from the National Arts Education Accord

The arts education associations believe that the arts constitute one of the five fundamental components of basic education, along with language, mathematics, the nature sciences, and the social sciences.

The arts associations believe that every school district should use reliable, valid, and appropriate instruments and techniques for assessing student learning, teacher competence, and program effectiveness in the arts. The arts education associations recognize the legitimate interest of states and school districts in ensuring that the teachers in their schools are knowledgeable, qualified, and competent.

At the same time, the associations also believe that no valid assessment of the competence of teachers in specialized fields, such as the arts, is possible without knowledge and skill in the subject matter itself on the part of those conducting the assessment. For this reason, it is

the position of the associations in arts education that qualified educators in each of the arts disciplines should be actively involved in any program which seeks to evaluate the effectiveness of arts educators or to assess their competence. Specifically, the associations believe that:

1. Arts educators should be effectively represented on the committees that establish the criteria, materials, and procedures by which teachers of music, art, theatre, and dance are evaluated;
2. Districtwide or statewide programs of teacher evaluation should be modified when necessary to make them reliable, valid, and fair for use with teachers of the arts;
3. Special instruments, items, or techniques may be required to evaluate the special competencies needed by music, art, theatre, or dance teachers; and,
4. The evaluators of teachers of the arts should be knowledgeable in the arts disciplines.

The associations urge that any state or district undertaking a program that will include the evaluation of arts teachers or the assessment of their competence seek recommendations from the appropriate national association or its state affiliate regarding the qualifications of persons who can provide reliable assistance.

The arts education associations believe that the arts should be reinstated immediately as a part of the National Assessment of Educational Progress and that they should also be included in all future initiatives of the National Assessment Program.

*The National Arts Education Accord* was published and circulated by American Alliance for Theatre and Education, Music Educators National Conference, and National Art Education Association, 1991.

Copies of the complete document may be secured by writing AATE, Arizona State University, Theatre Department, Tempe, AZ 85287.

## Stafford

(Continued from page 4)

predominantly female, but there are several men serving a leadership role for the organization.

This is not to say that men had not been involved in Drama Guild before this time. At some point — no one remembers when — women gave up performing all-female plays and began choosing plays with a few male roles in which their husbands were cast.

With the addition of men, a new problem was created. Rehearsal time became a problem with the men requiring evening rehearsals and the women accustomed to daytime rehearsals. Night-time rehearsals became a source of conflict for the women as husbands began noticing the amount of time their wives were investing in producing a play.

Several members dropped their membership as a result of this time conflict.

The men's occupations also conflicted with rehearsals as well as performances, creating memorable occurrences that are a trademark of community theatre everywhere. The most memorable illustration of this point was the evening performance when an announcement was made to the waiting audience that the play would be delayed until the local doctor, a member of the cast, had finished delivering a baby. Thanks to a cooperative new mother, the play was only delayed 15 minutes.

After nearly 50 years of producing plays, there are many memorable moments that stand out in the minds of those long-time members. There was a most memorable set design for a melodrama that included a waterfall, river and a real canoe. Since the heroine was to be thrown over the waterfall, a life-sized dummy was made and costumed identical to the heroine. In keeping with 19th century philosophy of set design, members insisted on going to great lengths to make the action appear very realistic.

There was also the set that collapsed, a gingerbread house in a children's production. Stage hands propped it up and the children continued the play as if nothing had happened, to the amazement and delight of the director.

Then there was the performance on Halloween night when the lights in the entire town went out, thanks to a Halloween prank. The play continued after a brief intermission in which candles were lit and flashlights procured.

But, perhaps the most memorable snafu was the case of the misplaced handcuff key. As the actor came on stage, knowing he was to unlock the prisoner's handcuffs, but also knowing that he had no key, he very calmly said, "I believe there is a gentleman here who can help me." To the director's astonishment, he stepped into the audience and asked the local sheriff if he could borrow his handcuff key. The audience never suspected a thing.

As always, the fellowship and friendships of Drama Guild members were the real reason for their success. The most memorable events for members were their year-end theme parties in which they would brush up on their acting skills. Members have wonderful memories of arriving at the party in elaborate costumes, and portraying an aspect of the theme whether it be "My Favorite TV Commercial" or "How I Spent My Vacation."

The impact of Drama Guild on the Stafford community is difficult to measure. It has provided quality theatre entertainment for the town and surrounding areas. It has brought an in-depth understanding of theatre, its history, and technical aspects to its many members. It has provided exposure to drama and opportunities to be on stage for the community's children, enhancing the drama, debate, and forensics curriculums of the high school. The fact that Drama Guild has stood the test of time, having influenced the Stafford community for nearly 50 years and is continuing to do so, is a tribute to those young women of the Methodist Women's Society for Christian Service who had a dream.

*Pamela Turner is a lifetime resident of Stafford, Kansas having been involved with the Stafford Drama Guild for the past 13 years. As a pianist, she has provided the musical accompaniment for Drama Guild productions of Two By Two, The King and I, and The Sound of Music. Her interest and expertise in the area of fashion design has involved her in costuming for several productions. In 1991, for the first time, her talents were taken to the stage in performances of Curse You Jack Dalton and See How They Run. She has also written and directed numerous Bible story plays for her church's Sunday School and Vacation Bible Schools.*

## Make Your Posters Effective

*The October 1992 issue of Communications Briefings contained the following piece which can prove useful to AKT member theatres:*

Use these guidelines when you design a poster or a brochure that will be used as a poster:

■ **Use a headline** large enough to be seen from a distance 10 to 15 times the width of the poster. *Example:* People should be able to read the headline on a two-foot-wide poster from 20 to 30 feet away.

■ **Use art** that shows what the head suggests.

■ **Make the headline** and any text as short as possible. And use concrete language and active verbs to make both the headline and the text direct and descriptive.

■ **Arrange** elements to fit the way people usually view them — visuals from the bottom left upwards and text from left to right, top to bottom.

■ **Play up** contrast by placing light elements on dark fields and dark elements on light areas.

■ **Keep in mind** that bolder, more intense primary colors work best at a distance and are the most effective at attracting attention.

SOURCE: *How to Produce Creative Publications*, by Thomas Bivins and William E. Ryan, NTC Business Books, 4255 W. Touhy Ave., Lincolnwood, IL 60646.

## Contributors

Thanks to the following members who have demonstrated their support for AKT by becoming Contributing Members:

### FRIENDS

Rick Tyler..... McPherson  
Twink Lynch..... Topeka

### CONTRIBUTORS

Charley Oldfather..... Lawrence  
John C. Hunter..... Topeka  
Warren Deckert..... Pawnee Rock  
Jackie Hinton..... Atchison  
Roberta Harkness..... Dodge City



## Have You Renewed For 1993?

### MEMBERSHIP APPLICATION

Name \_\_\_\_\_  
 Organization \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone (Home) \_\_\_\_\_ (Work) \_\_\_\_\_

Memberships are valid  
**September 1 to August 31** of each year  
 Make check payable to "AKT"

### CATEGORIES OF MEMBERSHIPS

#### Individual

Regular ..... \$20  
 Student/Senior ..... \$10

#### Organizational

Small (Budget: Under \$10,000/yr.) ..... \$50  
 Large (Budget: Over \$10,000/yr.) ..... \$90  
 Full Representation  
 (includes 3 students and up to 8 individuals) ..... \$175  
 Student Organization (covers all officers) ..... \$25

#### Contributing

Contributors \$50 - \$99  
 Friends \$100 - \$249  
 Donors \$250 - \$499  
 Sponsors \$500 - \$999  
 Patrons \$1000 - \$4999  
 Benefactors \$5000 and up

VISA/MASTERCARD (Circle one)

# \_\_\_\_\_

Exp. Date \_\_\_\_\_

#### Division Affiliation (check up to two)

☐ Children's Theatre ☐ Secondary School Theatre  
☐ Community Theatre ☐ University/College Theatre  
☐ Professional Theatre

Mail this application with your check to:

**AKT Central Office**  
**949 Parklane, Suite 332**  
**Wichita, Kansas 67218**  
**(316) 685-9306**

## Marquee

*Marquee* is published as a membership service of the Association of Kansas Theatre, Inc. Members are encouraged to submit information and articles about their work, special interests, honors/awards, or issues of concern to the general membership.

The mention of a product, service, publication, conference, workshop, meeting, etc., in *Marquee* does not constitute endorsement or sponsorship, nor is it an indication of quality by *Marquee* or the AKT unless specifically stated.

*Marquee* is a publication of the AKT Central Office, 949 Parklane, Suite #332, Wichita, KS 67218. Telephone: (316) 685-9306.

**John A. Gedraitis**  
**Executive Director/Editor**

## KAC Staff Expands

Two new staff members have been hired for the Kansas Arts Commission, announced Executive Director Dorothy L. Ilgen.

On July 13, **Thomas Klocke** of Lawrence joined the staff as the Arts in Education coordinator, classified as an Arts Program Coordinator II. He succeeded Joanna Bosko, who moved to Alabama.

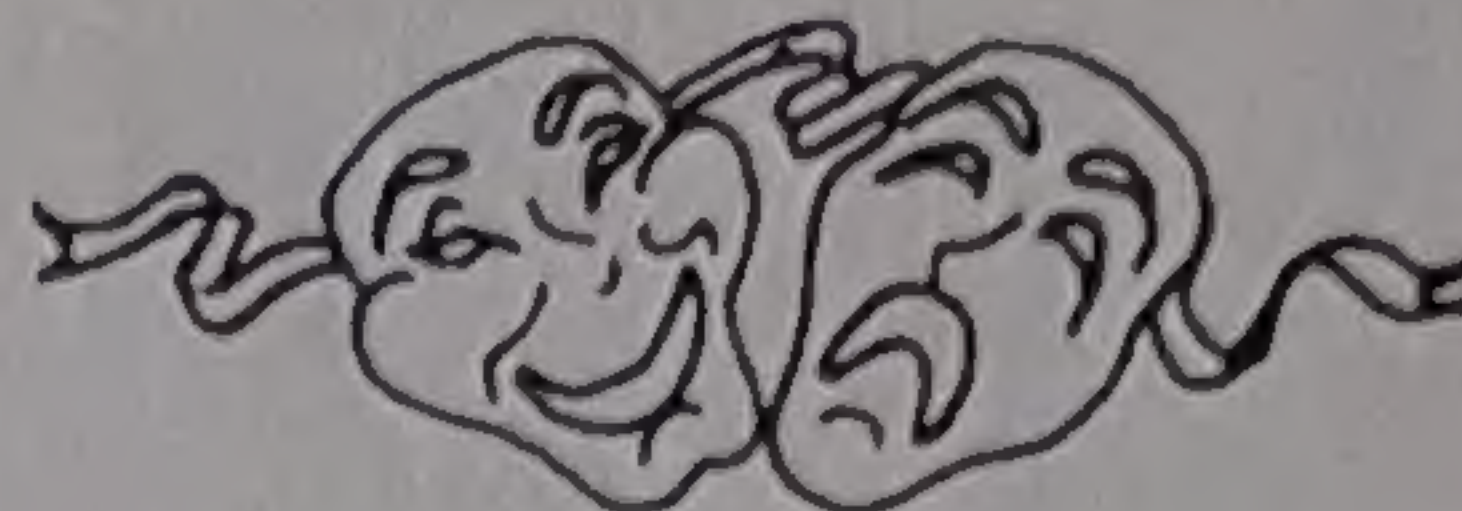
On June 23, **Chris E. Howell** of Emporia joined the staff as bookkeeper, a new position authorized by the 1992 Legislature. The hirings bring the KAC staff to nine full-time members.

Klocke has been a coordinator since 1990 with Accessible Arts, Inc. Kansas City. For three years, he was a workshop coordinator for Hospi-

tal Audience, Inc., in New York City, where he earlier managed an off-Broadway theatre.

Recipient of a Bachelor of Fine Arts degree from Bethany College in 1971 and a Master of Fine Arts degree from Indiana University in 1973, Klocke has taught ceramics, and his arts background includes achievements as a playwright and painter. He originally is from Green, Kan., in Clay County.

Howell received a Bachelor of Science degree in accounting from Emporia State University and has previous experience in business management. Originally from Lawrence, he lives with his family in rural Lyon County.



## AKT BOARD OF DIRECTORS

### Bill Brewer, President

Hutchinson Community  
 College  
 1300 N. Plum  
 Hutchinson, KS 67501  
 (W) 316-665-3592  
 (H) 316-665-8209  
 or 316-665-8835

### Kris Anshutz, Secretary

724 Highland  
 Salina, KS 67401  
 (W) 913-826-4751  
 (H) 913-827-0706

### John Hunter, Past President

Art & Theatre Arts  
 Washburn University  
 1700 SW College Avenue  
 Topeka, KS 66621  
 (W) 913-231-1010,  
 Ext. 1639  
 (H) 913-236-9617

## DIVISION CHAIRS

### Children's Theatre

#### Ric Averill, Chair

c/o Seem-To-Be Players  
 2 Winona  
 Lawrence, KS 66046  
 (W) 913-843-5067  
 (H) 913-842-6622

### Secondary School Theatre

#### Philip John Kinen, Chair

412 W. 8th, #305  
 Kansas City, MO 64105-1409  
 (W) 913-829-6900  
 (H) 816-421-7445

### Secondary School Theatre

#### Joan Pottorff Blazek, At-Large

Maize High School  
 4600 N. Maize Road  
 Maize, KS 67042  
 (W) 316-722-0441  
 (H) 316-321-0067

### University/College Theatre

#### Tony Naylor, Chair-Elect

Washburn University  
 1700 SW College Avenue  
 Topeka, KS 66621  
 (W) 913-231-1010  
 Ext. 1639

### Professional Theatre

#### Linda C. Smurr, Chair

310 S. Main  
 Newton, KS 67114  
 (H) 316-283-7925

### University/College Theatre

#### Rick Tyler, Chair

McPherson College  
 501 E. Marlin  
 McPherson, KS 67460  
 (W) 316-241-0731  
 (H) 316-241-6855

### University/College Theatre

#### Susan Sutton

#### Community College Liaison

1408 E. 11th  
 Concordia, KS 66901  
 (W) 913-243-1435, Ext. 238  
 (H) 913-243-7861

### Community Theatre

#### Laurie VanderPol-Hosek, Chair

Route 7, Box 349  
 Lawrence, KS 66049  
 (H) 913-841-1680

### Children's Theatre

#### Linda Uthoff, Chair-Elect

Opening Night Theatre Company  
 4812 Lakewood Ridge  
 Manhattan, KS 66502  
 (W) 913-537-0380  
 (H) 913-537-9096

### AKT Central Office

#### John A. Gedraitis, Executive Director

949 Parklane, #332  
 Wichita, KS 67218  
 (W) 316-685-9306  
 (H) 316-683-1122

**ASSOCIATION OF KANSAS THEATRE**  
**949 Parklane, #332**  
**Wichita, KS 67218**

Address Correction Requested

NON-PROFIT ORG.  
 U.S. POSTAGE  
**PAID**  
 Wichita, KS 67201  
 Permit No. 923

Jed Davis  
 2602 Louisiana  
 Lawrence, KS 66046

MARQUEE has been underwritten by a generous grant from



**Southwestern Bell  
 Foundation**